



Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-Ninth Season, 1993-94

"Beethoven Festival" Youth Concert
Thursday, April 7, 1994 at 10:00 am
Symphony Hall, Boston

Christopher Hogwood conducting

LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No. 6 in F Major, "Pastoral", Op. 68

Andante molto moto - Scene by the brook

Allegro - Thunderstorm

Allegretto - Shepherd's song, Happy and Thankful Feelings after the storm

Piano Concerto No. 4 in G Major, Op. 58

Andante con moto

Rondo: Vivace

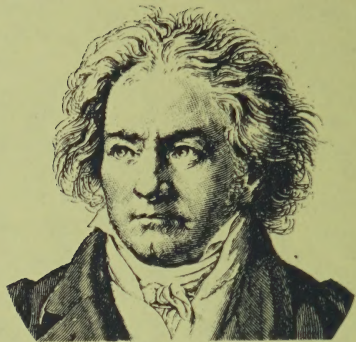
Robert Levin, fortepiano

*This concert is made possible through a generous grant from
State Street Bank and Trust Company.*

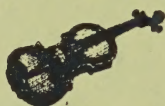
*The fortepiano is from Robert Levin's collection and is an original
instrument made by Conrad Graf in Vienna, c. 1830.*

ABOUT THE COMPOSER

Born in Bonn, Germany, **Ludwig van Beethoven** (1770-1827) was given early musical training by his father (a singer) and studied piano, violin, and French horn. When he was 17 Beethoven studied briefly with Mozart, and five years later left Bonn permanently and went to Vienna to study with Joseph Haydn. Even before he left Bonn he had developed a great reputation for his ability to improvise during performances. Unlike Mozart, however, for whom composing music seemed to come easily, Beethoven always struggled to perfect his work.



When Beethoven was in his late thirties he began to lose his hearing, and before the age of fifty he was completely deaf. Johann Maelzel, inventor of the metronome, made various “ear-trumpets” for people to speak into for the increasingly deaf composer. In order to have conversations with his friends, Beethoven had them write down their questions, and then he replied orally. He lived in various villages near Vienna, and took long walks carrying sketchbooks in which he would write down his musical ideas.



ABOUT THE ORCHESTRA

The Handel & Haydn Society is a professional chorus and period orchestra under the direction of conductor Christopher Hogwood. Members of the H&H orchestra are all playing on originals, or copies of, musical instruments popular about two hundred years ago. This means that some instruments may have fewer keys or valves, or are made of different materials than one might expect. The instruments were not designed to project as much as modern instruments. The orchestra also has fewer players, like Beethoven’s orchestra did. We call these “period” instruments and play them so people today can hear what the music might have sounded like during the composer’s lifetime.

ABOUT SYMPHONY HALL

Symphony Hall is considered one of the world’s finest concert halls. Before it was built, the number of seats was decided on first (2,625), then the architects planned the hall scientifically to create the type of sound they wanted. This meant considering everything from the building materials (brick, steel, plaster, and wood), to the design of the seats, ceiling, and stage. Even the statues help to create a pleasing, resonant sound. The side balconies are narrow to avoid dulling the sound; the center balconies are deeper since sound bounces back from the rear wall. The hall is surrounded by a corridor, or air space, on all three levels to help cut down on noise outside the hall. It took three years to build Symphony Hall at a cost of \$750,000, and the hall opened in October 1900. H&H gave its first Symphony Hall concert on October 21 that same year, featuring music by Mendelssohn.

Beethoven’s name is on a medallion centered high over the stage. In many European concert halls, the medallion over the stage names the person or persons to whom the hall is dedicated. Symphony Hall can be said to be dedicated to Beethoven.

SYMPHONY NO. 6 IN F MAJOR, OP. 68 “PASTORAL”

Beethoven liked to experience nature in all its moods; during his many walks, it was the broad meadows, woodland paths, and murmuring brooks which delighted him. In his Sixth Symphony he was able to make his great love of nature pour out in sound.

You may have seen Walt Disney’s movie *Fantasia*, which features happy cherubs, unicorns, and centaurs at play to this music. The two movements you will hear today are:

Scene by the Brook. The orchestra represents the movement of the brook, sometimes calm, sometimes active; another composer, Debussy, thought the bassoon sounded like oxen coming to drink. At the end of the scene there is a conversation of birdcalls (a sort of woodwind cadenza) imitating the quail, nightingale, and cuckoo, followed by a few measures suggesting the waters flowing on.

Thunderstorm leading to Shepherd’s song, Happy and Thankful Feelings after the storm.

The timpani and trombones suggest the hair-raising thunderstorm, as well as piccolo and trumpets for enforcement. This is followed by the shepherd’s song, a sign of relief and joy in the aftermath of the storm. In the final measures we hear the horn playing the shepherd’s call in the distance.

PIANO CONCERTO NO. 4 IN G MAJOR

Beethoven’s Symphony No. 6 and Piano Concerto No. 4 premiered on December 22, 1808 along with his Fifth Symphony, the *Choral Fantasy* and movements of the Mass in C. The concert was four hours long!

The solo part in this concerto flows so naturally and fluidly that one might assume the piano part is technically easy; it is actually one of Beethoven’s most demanding piano concertos. It was only performed twice in Vienna during the composer’s lifetime, both times with Beethoven himself at the piano. He began composing the Piano Concerto in 1805 along with ideas for the opera “*Leonore*” and completed it by July 1806 (he tried to send it to a publisher via his brother) but it was not published for another two years.

The second movement (Andante) reflects the story of Orpheus’ journey into Hades (land of dead souls) to reclaim his lost love, Euridice. The strings play a series of aggressive statements answered by the softness of the piano, but finally the pianist gets the last word, ending with trills and chromatic scales. The third movement (Rondo) is the story of the angry Bacchantes (priests) who try to destroy Orpheus by drowning out the protective magic of his lyre (a small harp). They try to do this by blasting Orpheus with wind and brass instruments, and drums.

H&H ORCHESTRA

Violin I

Daniel Stepner, *concertmaster*
Anne Black
Jane Starkman
Danielle Maddon
Julie Leven
Judith Eissenberg
Kinloch Earle
Mark Beaulieu

Violin II

Clayton Hoener*
Sandra Kott
Lena Wong
James Johnston
Dianne Pettipaw
Etsuko Ishizuka
Barbara Englesberg
Anne-Marie Chubet

Viola

David Miller*
Scott Woolweaver
Emily Bruell
Barbara Wright
Laura Jeppesen

Cello

Phoebe Carrai*
Karen Kaderavek
Alice Robbins
Reinmar Seidler
Claire Garabedian

Bass

Michael Willens*
—*Amelia Peabody chair*
Anne Trout
Henry Peyrebrune

Flute

Christopher Krueger*
Wendy Rolfe

Piccolo

Douglas Worthen

Oboe

Stephen Hammer*
—*chair funded in part by*
Dr. Michael Fisher Sandler
Marc Schachman

* principal

Clarinet

Eric Hoeprich*
Robert Adelson

Bassoon

Dennis Godburn*
Andrew Schwartz

Contrabassoon

Margaret Phillips

Horn

Lowell Greer*
—*Grace and John*
Neises chair
Richard Menaul
John Boden

Trumpet

Dennis Alves*
Jesse Levine

Trombone

Don Davis*
Robert Couture
Donald Sanders

Timpani

John Grimes

ABOUT THE CONDUCTOR

Christopher Hogwood is today one of England's most successful conductors, and has made many recordings for London/L'Oiseau-Lyre Records. Mr. Hogwood founded The Academy of Ancient Music in 1973, the first British orchestra to play Baroque and Classical music on period instruments. He joined the Handel & Haydn Society in 1986 as Artistic Director and conductor. In addition to his busy conducting schedule, Mr. Hogwood has written a number of books, including a biography of the composer Georg Frideric Handel, and is featured playing the harpsichord on many recordings. His musical activities take him around the world, from Australia and Japan, to Europe and the United States.

ABOUT THE SOLOIST

Soloist Robert Levin has performed piano, fortepiano, and harpsichord to great acclaim throughout the United States and Europe, appearing with major orchestras such as H&H, Boston, Montreal, and Chicago. He attended high schools in Brooklyn and Paris, and graduated with highest honors from Harvard University. Mr. Levin has studied piano, organ, solfege, composition, and conducting; he can also speak French, German, and Italian. A recognized Mozart scholar, Mr. Levin has invented dazzling piano fantasies invented on the spot from themes written by the audience; he has also composed and recorded fragments to complete unfinished works of Mozart. Mr. Levin is currently teaching at Harvard University.